

THE MUSICAL TIMES

AND

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MUSIC CONTAINED IN THE PREVIOUS NUMBERS OF THE "MUSICAL TIMES."

No. 1—In these delightful pleasant groves	-	Purcell
2—Hear my prayer, O Lord	-	Winter
3—Soon as I careless stray'd	-	Festa
Hail! all hail! thou merry month of May	-	Weber
4—Thou art gone to the grave	-	Beethoven
Hear what God the Lord	-	V. Novello
5—Hail! smiling morn	-	Spofforth
6—Let all men praise the Lord	-	Mendelssohn
Forgive, blest shade	-	Dr. Calcott
7—Four rounds, for three voices	-	
8—Call to remembrance	-	Farrant
9—Pleasures of Innocence	-	From the German
Amidst the myrtles	-	Battishill
10—Teach me, O Lord	-	Rogers
11—Here in cool grot	-	Lord Mornington
12—My God, look upon me	-	John Reynolds
13—Oh, Nanny, wilt thou gang with me?	-	Carter & Harrison
14—	-	
15—When winds breathe soft	-	Webbe
16—Soldiers, brave and gallant be	-	Gastoldi
17—All people that on earth	-	Tallis
18—Sweet honey-sucking bees (1st Part)	-	Wilbye
19—Vital Spark	-	Novello
20—Sweet honey-sucking bees (2nd part)	-	Wilbye
21—Now pray we for our Country	-	Eliza Flower
22—Now the bright morning star	-	Greville
23—Thine, O Lord, is the greatness	-	Kent
24—Just like Love	-	Davy & Novello
25—In Judah God is known	-	Mendelssohn
26—Maidens fair of Padua's City	-	Gastoldi
27—And he shall purify	-	Handel
28—To Woden's Hall	-	Purcell

All communications of the progress of Singing Class Teaching, addressed to the Editor of the Musical Times, 69, Dean Street, Soho, or 24, Poultry, will be interesting.

MOZART, SPOHR, & DR. HAYES.

THE following observations have been kindly forwarded to us from one of the most distinguished musical critics of the day; and as

they refer to some of the compositions which form part of the Programmes of the Birmingham and Hereford Festivals, we shall occupy this portion of our paper with what our readers will feel to be a just estimate of one of the compositions of the eminent author of *The Last Judgment*. Referring to the sacred cantata, "God thou art great," he says,—“The composers of the present era, the great ones, SPOHR and MENDELSSOHN, are most successful in their shorter productions. In this they adapt themselves to the spirit of the age, which, neither in literature nor in music, will endure prolixity, but have everything concentrated, and to the purpose. An art of handling the materials of the old masters, colored in a very remarkable manner by the idiosyncrasy of the composer, is especially characteristic of Spohr; and to this is owing the agreeable manner in which his works vary the greater productions of the last century at our festivals. If we cannot find the divine simplicity of Handel, the grace or fancy of Haydn, or the various expression and elegance of Mozart, in his works we find something worthy to be their companion; for there is a depth of German feeling about Spohr, despite the undeniable mannerism of his style, which introduces us to a world of art and characteristic expression, whose beauties are only to be appreciated by feeling and contemplative minds. No living composer has made greater progress in the affection of the English; and feeling a strenuous, hearty grasp of his subject, is the secret of his success, and that, with all his faults, we love him well. Of his mannerism, as well in modulation and sequence as in melody, the cantata of ‘God thou art great’ (and which is to be performed at Birmingham) is a striking and beautiful example. The enharmonic change,

and the cadences and sequences of *The Last Judgment*, begin in the first page; but all is so clear, and, moreover, so beautifully adapted to express the sentiment of the words, that cavil and objection are at once arrested. The first chorus in B flat depends on the most striking contrasts; it requires perfect singing, the most accurate intonation, and delicacy in the *nuances* of tone. Even notes and triplets by turns give novelty of effect and character to the movement. The contrasts of keys are also powerfully effective, as will be seen by comparing the sequence, 'The earth sounds thy praises,' with that which occurs at page 2. The soprano solo, 'Thou earth waft sweet incense,' accompanied by a chorus, is one of the most animated and charming melodies that Spohr has ever produced. The holding notes for the solo voice, which introduce the cadence, are of unusual effect. 'Children pray' is a duet for alto and tenor, in which one is strongly reminded, in the pure vocal flowing of the sixths, of the style of air in some parts of the *Creation*. This is a species of movement certainly not displeasing to the composer; we remember having seen the same thing characteristically treated in sundry concertos for the violin, and pieces for the violin and pianoforte. The *andante* in C minor, 'Walk ye hundred thousands,' has a solemn and effective introduction in octaves for alto and bass; it is the revival of a favourite idea and effect of Spohr; many of us have heard the same impressive character of *canto fermo* in the introduction to the overture of *Jessonda*. The choral burst in the major, 'God is great,' and the masterly filling up and interweaving of the instrumental score, will attract the attention of musicians, as will also the striking pedal point with which this movement concludes, serving as the introduction to the final chorus and fugue. The fugue itself is simple and massive, free also from the reproach of too much modulation, which has been justly addressed to some of the compositions of Spohr, and, in particular, to the one which concludes his Oratorio of *The Last Judgment*. Altogether, there is scarcely a modern sacred composition which, for brevity, variety, novelty, and force of expression, is calculated to succeed better among the solid classical performances of the day, than the sacred cantata of 'God thou art great!'

"Without pretension to the ambitious and magnificent character of Purcell and Croft, there is still a symmetry of design, and a flowing and melodious style, distinctive of DR. WILLIAM HAYES, which render his Anthems worthy of an honorable niche among those of his compeers; and, at the least, of being rescued from the neglect in which they have hitherto languished. The one, 'O worship the Lord' (and which will be performed at the Hereford Festival), from its development, and the peculiarity of its organ effects—the running bass in the last movement particularly, to express the roaring of the sea—is well adapted to the Cathedral service on Festival occasions. The movements are each characteristic and melodious; the counterpoint of the first, 'O worship the Lord,' is free in its motion, and vocal; the verse, 'Tell it out,' is well adapted to three good solo voices (alto, tenor, and bass) in the Cathedral choir; whilst the last chorus is picturesque, and not ill calculated to display the powers of a fine organ and accompanist. If anything can be called 'new' in the harmonies of Cathedral music subsequently to Purcell, Hayes may possibly lay claim to a fair proportion of it."

"MR. LORAINÉ'S ENGLISH VERSION OF MOZART'S REQUIEM is closely translated, and adapted with the tact and skill of a practised vocal musician, who shuns false accents and the slightest error in prosody. Here we have Mozart's Requiem—and nothing but the Requiem—unchanged in a single note, except that the alto and tenor parts here sing an octave lower in the G clef. In its present convenient form this celebrated production will assuredly pass in many hands that have as yet to make acquaintance with it."

Brief Chronicle of the last Month.

THE SERPENTCLEIDE.—Our orchestras have lately received a valuable addition, in a new instrument of the above name. It combines, in a superior degree, the excellences of the serpent and the ophicleide, possessing the power of the one and the softness of the other; and whether considered either as a bass or as a solo instrument, it is of great value. It is the invention of Mr. Charles Huggett.—*Worcester Journal*.

PHILHARMONIC SOCIETY.—The newly-elected directors of this Society have offered the post of conductor for the next season to Mr. Costa, and we are happy to know that he has accepted the invitation.

Chorus from
"King Arthur."

To Woden's Hall.

PURCELL.
ce

[London: J. Alfred Novello, 69, Dean Street, Soho, and 24, Poultry.]

Canto.  To Woden's Hall, all all to

Alto.  To Woden's Hall, all all to

Tenore,
(8va. lower)  To Woden's Hall, all all to

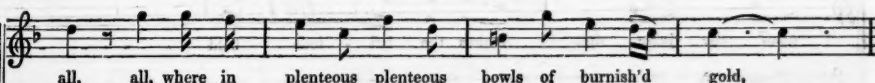
Basso.  To Woden's Hall, all all to

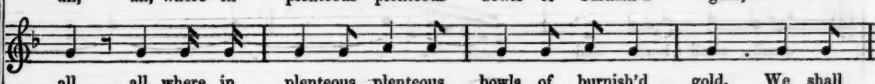
 Woden's Hall, all, all, all, all to Woden's Hall,

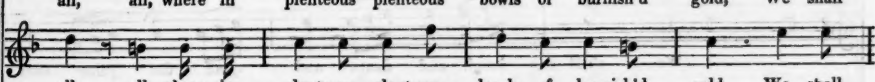
 Woden's Hall, all, all, all, all to Woden's Hall,

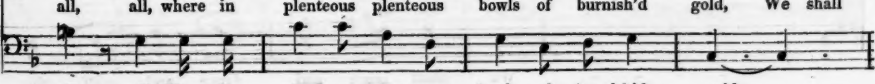
 Woden's Hall, all, all, all, all to Woden's Hall,

 Woden's Hall, all, all, all, all to Woden's Hall,

 all, all, where in plenteous plenteous bowls of burnish'd gold,

 all, all, where in plenteous plenteous bowls of burnish'd gold, We shall

 all, all, where in plenteous plenteous bowls of burnish'd gold, We shall

 all, all, where in plenteous plenteous bowls of burnish'd gold,

TO WODEN'S HALL.

We shall laugh and dance and quaff, We shall
laugh and dance and quaff, We shall laugh and dance, shall
laugh and dance, and dance and quaff, We shall laugh and
We shall laugh and dance and quaff the juice that makes, that

laugh and dance and quaff, We shall laugh and dance and
laugh and dance and quaff, - - - We shall laugh and
dance, We shall laugh and dance - - - and quaff,
makes the Bri - tons bold, - - -

quaff the juice that makes the Bri - tons bold - - -
quaff, shall laugh and quaff, - - -
We shall laugh and dance and quaff the juice that
- - - We shall laugh and dance and quaff the

TO WODEN'S HALL.

We shall laugh and dance, shall laugh and dance, shall

We shall laugh and quaff the juice that makes the Bri - tons bold, - - -

makes, the juice that makes the Bri - tons bold, - - - We shall

juice that makes, that makes the Bri - tons bold, - - shall laugh and dance, and

laugh and dance, and quaff the juice that makes, the juice that makes the Britons

- - - the juice that makes, the juice - - that makes the Britons

laugh and dance and quaff the juice that makes, the juice that makes the Britons

quaff and dance, and quaff the juice that makes, the juice that makes the Britons

bold, the juice that makes, the juice that makes the Britons bold.

bold, the juice that makes, the juice that makes the Britons bold.

bold, the juice that makes, the juice that makes the Britons bold.

bold, the juice that makes, the juice that makes the Britons bold.

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PART II.—13, Blowing Bubbles—14, Super Flumina Babylonis—15, Prayer—16, Shepherd Boy—17, The Sea—18, Contentment—19, Fraternity—20, Night Song—21, Consolation—22, Hymn—23, The World we have not seen—24, Psalm XV.

PART III.—25, The Mountaineer—26, Man—27, The Linnet—28, Pull all together—29, The Orphan's Prayer—30, Peace, Hope, and Rest—31, Psalm XIX—32, Heaven—33, Come, Soul of Song—34, Sea Song—35, Barcarole—36, The Farewell.

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BRIEF CHRONICLE (Continued).

HANDEL'S "MESSIAH."—We are reserving several musical notices, for good and sundry reasons; but here is a new publication which must not wait our good word.—Mr. Novello's edition of *The Messiah*, just commenced, to be completed in a dozen sixpenny monthly numbers, little more than the price of a set of quadrilles. The pamphlet before us comprises the Overture—the opening Recitative, "Comfort ye"—the Aria, "Every valley;"—and the Chorus, "And the glory of the Lord;" the specimen, therefore, is abundantly sufficing to indicate the manner of arrangement and form of publication. The former, of course, was safe in Mr. Novello's hands; the latter, as regards type, beauty of printing, &c., seems to us the clearest and most available thing of its size which we recollect—whether compared with M. Troupenas' small editions of French Operas, or the Mannheim pocket edition of Beethoven's and Mozart's Quartets in score. Perhaps some of the pages are rather close; but the notes are so well placed, and the letter-press is so distinct, that we should not fear to make acquaintance with a strange composition presented in this form. Need we offer our heartiest wishes for the success of a publication at once so good and so cheap? The diffusion of such master-works at such a price, marks a time of great and welcome progress for English music.—*Athenæum*, August 1, 1846.

NEW OPERA COMPANY.—Sig. Costa is rapidly forming a new opera company, which will commence next season in Covent Garden Theatre. He has already engaged the whole of the Orchestra from the Queen's Theatre, to which fine band it is his intention to add fifteen more violins. He has also engaged for three years the most efficient of the chorus from the same Theatre; and report says, that Grisi and Mario have also entered into terms with him. It is the intention of Sig. Costa to raise the character of foreign operatic performances in this Country to a higher degree of classical perfection than the public have yet witnessed; and with his skill, knowledge, fine taste, and extraordinary energy, the man to do this will be the late eminent conductor at the Queen's Theatre. Covent Garden Theatre will undergo extensive alterations, with magnificent embellishments, for the occasion.

TAMBURINI.—A singular story is told of this distinguished vocalist, which occurred whilst he resided at Palermo. In this city, it appears, a custom prevails of allowing, during the first day of the carnival, the audience to interrupt and drown the performance by every kind of discordant noise. The prima donna, offended at this licence, refused to perform her part; the people were furious—and Tamburini, who had once before allayed the storm by his ready wit, now undertook to go through the scene in the dress of Elisa, and in the high tones of his clear falsetto, which he is said to have done with the most perfect success, contriving even to perform the duet (!) with which the scene concludes, by rapidly changing from the high notes of the female part to the deep and full tones of his own natural voice. He gave another proof of the versatility of his talents at Naples, where the principal woman having, through sudden illness, lost her power of singing, he went through the whole aria, whilst she leaned motionless on his shoulder.—*Dramatic Review*.

[And were the Italians (of all people in Europe) deceived by this foolish piece of puffery?—Ed.]

GUILDFORD CHORAL SOCIETY.—At the last public exhibition of this Society, on Friday, the 7th August, by way of relief to the routine of the choral performances, Mr. Lemaire, the Conductor, with the Committee, introduced to the members and supporters the Messrs. Distin. A large attendance at the Public Hall welcomed these original and excellent artists on their Sax-horns. Their programme was judiciously arranged and classically selected. The tone, execution, taste, and sympathy of soul, that combine these very talented performers, must be witnessed to be in any degree appreciated. This treat is shortly to be followed by the performance of a popular Oratorio. Success attend the meritorious endeavours of this Society to cultivate so elegant and refined a relaxation after the labours of the day.

CECILIAN SOCIETY.—The directors of this Society have reduced the number of concerts from two to one in the month, in the hope that, by increasing the rehearsals (the meetings of the members continuing to take place every Thursday night), the character of their performances may be much improved; and, with the view of inducing persons to join the Society, the subscription is to be five instead of seven shillings a quarter. *Acis and Galatea* was performed on Thursday evening; the choruses were given with a spirit and intelligence that evince great improvement in the body of the Society. Mr. Walker, Mr. Cross, Miss Thornton, Miss C. Felton, and two ladies, whose names we have not the pleasure of knowing, sustained the principal vocal parts in a manner that deserves the warmest commendation.—*Musical and Dramatic Review*.

A newly-invented musical instrument, called the Melodium, has recently been introduced into England from Paris; its tones are something similar to those of the harmonium, or concertina accompanied by the harp. This novel effect is obtained by the springs being first caused to vibrate by a blow received from a hammer, similar to the one used in the action of a pianoforte, and the vibrations prolonged, or the power increased or diminished, by bellows moved by the feet of the performer. Mr. Hopkinson had the honor of performing on the first instrument introduced, by request of Her Royal Highness the Duchess of Kent, at her own residence, a few days ago, when the new and beautiful effects produced were so much admired by Her Royal Highness, that she became the purchaser, and ordered it to be forwarded to the residence of Her Majesty the Queen, at the Isle of Wight.

THE SPANIARDS SINGERS.—The Spaniards have always naturally been singers, though usually they do not, like the French, and other nations, vociferate amid the mirth and gaiety of the feast. Their song is the song of nature and feeling; they sing most when they are alone, and in their vocal strains give expression to that vehemence of the passions which forms so striking a feature in their national character. The natives of Spain, full of intellect and fancy, dream when other Europeans would reflect, and sing what others would speak. Living but in the fantasies of their ever active imaginations, Spaniards have always been animated with the love of romance and song: from Pelagius to Mina—from the conquest of Grenada to the last moments of their struggle against French domination—they have intoned the suggestions of their patriotism, and equally vocalised the tender themes of love and the bold effusions of public virtue.—*Dramatic Review*.

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From all that dwell below the skies	-	Madan
Before Jehovah's awful throne	-	Madan
Hark the song of Jubilee	-	Handel
Vital spark of heavenly flame	-	Harewood
Forgive, blest shade	-	Calcott
Brightest and best of the sons	-	Avison
Thou art gone to the grave	-	Beethoven
Hear what God the Lord	-	Novello

The whole carefully revised by V. Novello; vocal score bound, 21s.; separate vocal parts, Canto, 5s.; Alto, 5s.; Tenor, 5s.; Bass, 5s. Any part or portion may be had singly, at 1½d. per page.

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On the 1st of July was published No. 1, price 1s., to be continued monthly, a New Edition of the **SURREY CHAPEL MUSIC**, consisting of a selection of Hymn Tunes and Anthems by eminent composers, arranged for 3 or 4 voices, with an accompaniment for the Organ or Pianoforte. Edited by Vincent Novello.

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LORD FOR THY TENDER MERCIES' SAKE,

Anthem for Four Voices,

BY

RICHARD FARRANT.

* THE MUSICAL TIMES is published on the First of every Month. The Music of each of the even Numbers has Sacred Words, and that of the odd Numbers has Secular Words.

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5. Hail smiling morn (Glee) SPOFFORTH.
7. Four Rounds, "To the old long life," "Wind gentle evergreen," "Sweet Enslaver," and "Hark the bonny Christ Church bells"
9. Pleasures of Innocence WEBER.
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11. Here in cool grot LORD MORNINGTON
13. O Nanny wilt thou gang with me, harmonized for four voices by HARRISON.
14 & 15. When winds breathe soft WEBER.
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18. Sweet honey-sucking bees (Pt. 1) WILBYE.
20 & 21. Sweet honey-sucking bees (Part 2)..... WILBYE.
Now pray we for our Country.. E. FLOWER.
22. Now the bright morning star GREVILLE.
24. Just like love..... DAVY & NOVELLO.
26. Maidens fair of Padua's City GASTOLDI.
28. To Woden's Hall..... PURCELL.
30. Rule Britannia, harmonized for four voices by V. NOVELLO.
34. Flora gave me fairest flowers.. WILBYE.
38. Sweet peace descending MOZART.
40. Come if you dare..... PURCELL.
42. & 43. Ode to Pope Pius IX. .. ROSSINI

SACRED.

- No.
2. Hear my Prayer WINTER.
4. Thou art gone to the grave.... BEETHOVEN.
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6. Let all men praise the Lord (Chorale) MENDELSSOHN
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39. The Easter Hymn V. NOVELLO.
41. Lord of all pow'r and might .. MASON.

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J. ALFRED NOVELLO,

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69, Dean Street, Soho, & 24, Poultry.

Anthem.

Lord for thy tender mercies' sake.

FARRANT.

[London : J. Alfred Novello, 69, Dean Street, Soho, and 24, Poultry.]

Slow mf

Canto. Lord for thy ten - der mer - cies' sake, lay

Alto. Lord for thy ten - der mer - cies' sake, lay

Tenore, (Sva. lower). Lord for thy ten - der mer - cies' sake, lay

Basso. Lord for thy ten - der mer - cies' sake, lay

not our sins to our charge, but for - give that is past, and

not our sins to our charge, but for - give that is past, and

not our sins to our charge, but for - give that is past, and

not our sins to our charge, but for - give that is past, and

give us grace to a - mend our sin - ful lives, to de - cline from sin

give us grace to a - mend our sin - ful lives, to de - cline from sin

give us grace to a - mend our sin - ful lives, to de - cline from sin

give us grace to a - mend our sin - ful lives, to de - cline from sin

LORD FOR THY TENDER MERCIES' SAKE.

and in - cline to vir - tue, - - -

and in - cline to vir - tue, *p* that

and in - cline to vir - tue, *p* that we may walk with a

and in - cline to vir - tue, *p* that we may walk with a

p that we may walk with a per - fect heart, - - - that *cres.*

we may walk with a per - fect heart, *cres.* that

per - fect heart, a per - fect heart, that we may walk with a *cres.*

per - fect heart, with a per - fect heart, that we may walk with a

p we may walk with a per fect heart be - fore Thee now and

p we may walk with a per - fect heart be - fore Thee now and

p per - fect heart, with a per - fect heart be - fore Thee now and

p per - fect heart, with a per - fect heart be - fore Thee now and

LORD FOR THY TENDER MERCIES' SAKE.

e - ver - more, that we may
e - ver - more, that we may walk with a
e - ver - more, that we may walk with a per - fect heart, a
e - ver - more, that we may walk with a per - fect heart, with a

walk with a per - fect heart, - - - that we may walk with a
per - fect heart, that we may walk with a
per - fect heart, that we may walk with a per - fect heart, with a
per - fect heart, that we may walk with a per - fect heart, with a

per - fect heart be - fore Thee now and e - ver - more.
per - fect heart be - fore Thee now and e - ver - more.
per - fect heart be - fore Thee now and e - ver - more.
per - fect heart be - fore Thee now and e - ver - more.

RULE BRITANNIA,

Harmonized for Four Voices,

BY

VINCENT NOVELLO.

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37. 34. Flora gave me fairest flowers.. WILBYE.
39. 38. Sweet peace descending MOZART.

SACRED.

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42. 37. Alla Trinita Beata J. D. COLLET.
44. Vocal Rudiments J. D. COLLET.

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MUSIC SELLER (BY APPOINTMENT) TO HER MAJESTY,

69, Dean Street, Soho, & 24, Poultry.

For 4 Voices, Soli & Chorus.

Rule Britannia.

Harmonized expressly for, and presented to, this Work, by VINCENT NOVELLO.

[London: J. Alfred Novello, 69, Dean Street, Soho, and 24, Poultry.]

Soli. (With bold energy & decision)

Canto.

1st verse. When Bri - tain first at Heav'n's command, A -
 2nd verse. The na - tions not so blest as Thee, Must
 3rd verse. Still more ma - jes - - - tic shalt thou rise, More
 4th verse. The mu - ses still with freedom found, Shall

Soli.

Alto, (or 2nd Treble)

1st verse. When Bri - tain first at • Heav'n's command,
 2nd verse. The na - tions not so blest as Thee,
 3rd verse. Still more ma - jes - - - tic shalt thou rise,
 4th verse. The mu - ses still with freedom found,

Soli.

Tenore, (8va. lower)

1st verse. When Bri - tain first at Heav'n's command, Arose a -
 2nd verse. The na - tions not so blest as Thee, Must in their
 3rd verse. Still more ma - jes - - - tic shalt thou rise, More dreadful
 4th verse. The mu - ses still with freedom found, Shall to thy

Soli.

Basso.

1st verse. When Bri - tain first at Heav'n's command,
 2nd verse. The na - tions not so blest as Thee,
 3rd verse. Still more ma - jes - - - tic shalt thou rise,
 4th verse. The mu - ses still with free - dom found,

- - rose from out the a - - - zure main, a -
 in their turns to ty - rants fall, must
 dread - - - - - ful from each fo - - reign stroke, more
 to thy hap - py coast re - pair, shall

A - rose from out the a - zure main,
 Must in their turns to ty - rants fall,
 More dread - ful from each fo - reign stroke,
 Shall to thy hap - - - - py coast re - - - pair,

- - rose from out the a - - - zure main, a -
 in their turns to ty - rants fall, must
 dread - - - - - ful from each fo - - reign stroke, more
 to thy hap - py coast re - pair, shall

A - rose from out the a - - zure main, a - rose a -
 Must in their turns to ty - rants fall, to ty - rants
 More dread - - - - ful from each fo - reign stroke, more dread-ful
 Shall to thy hap - py coast re - - - pair, shall to thy

RULE BRITANNIA.


 - - rose a - rose a - rose from out the a - zure main, This was the char-ter, the
 in their turns, must in their turns to ty - rants fall, While thou shalt flou-rish, shalt
 dread-ful dread-ful dread-ful from each fo - reign stroke, As the loud blast, the
 to thy hap - py coast, thy hap - py coast re - pair. Blest Isle with beau-ty, with


 a - rose from out..... the a - zure main, This was the char-ter, the
 must in their turns..... to ty - rants fall, While thou shalt flou-rish, shalt
 more dread-ful from each fo - reign stroke, As the loud blast, the
 shall to thy hap - - - py coast re - pair, Blest Isle with beau-ty, with


 - - rose a - rose from out the a - zure main, This was the char-ter, the
 in their turns to ty - - - rants, ty - rants fall, While thou shalt flou-rish, shalt
 dread-ful dread-ful from each fo - reign stroke, As the loud blast, the
 to thy hap - py hap - - - py coast re - pair, Blest Isle with beau-ty, with


 - - rose..... a - rose from out the a - zure main, This was the char-ter, the
 fall must in their turns to ty - rants fall, While thou shalt flou-rish, shalt
 dread - - - ful dread-ful from each fo - reign stroke, As the loud blast, the
 coasts shall to thy hap - py coast re - pair, Blest Isle with beau-ty, with


 char - ter of the land, And guar - dian an - - - gels sang the strain,
 flou - rish great and free, The dread and en - - - vy of them all.
 blast that rends the sky, Serves but to root thy na - tive oak.
 match - less beau - ty crown'd, And man - ly hearts to guard the fair.


 char - ter of the land, And guar - dian an - - - gels sang the strain,
 flou - rish great and free, The dread and en - - - vy of them all.
 blast that rends the sky, Serves but to root .. thy na - tive oak.
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 match - less beau - ty crown'd, And man - ly hearts to guard the fair.

RULE BRITANNIA.

Rule Bri - tannia! Bri - - - tan - nia rule the waves, For

Rule Bri - tannia! Bri - - - tan - nia rule the waves, For

Rule Bri - tannia! Bri - - - tan - nia rule the waves, For

Rule Bri - tannia! Bri - - - tan - nia rule the waves, For

Bri - tons ne - - - ver shall be slaves. Rule Bri - tannia! Bri -

Bri - tons ne - - - ver shall be slaves. Rule Bri - tannia! Bri -

Bri - tons ne - - - ver shall be slaves. Rule Bri - tannia! Bri -

Bri - tons ne - - - ver shall be slaves. Rule Bri - tannia! Bri -

- tan - nia rule the waves, For Bri - tons ne - - - ver shall be slaves.

- tan - nia rule the waves, For Bri - tons ne - - - ver shall be slaves.

- tan - nia rule the waves, For Bri - tons ne - - - ver shall be slaves.

- tan - nia rule the waves, For Bri - tons ne - - - ver shall be slaves.

GOD SAVE THE QUEEN,

Harmonized for Four Voices,

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69, Dean Street, Soho, & 24, Poultry.

For 4 Voices, Verse & Chorus.

God save the Queen.

Harmonized in a simple manner expressly
for this Work, to which it is presented,
by VINCENT NOVELLO.

[London: J. Alfred Novello, 69, Dean Street, Soho, and 24, Poultry.]

Majestically. First time, verse.

Canto.

God save our gra - cious Queen, Long may Vic - to - ria reign,

Majestically. First time, verse.

Alto,
(or 2nd Treble)

God save our gra - cious Queen, Long may Vic - to - ria reign,

Majestically. First time, verse.

Tenore,
(8va. lower)

God save our gra - cious Queen, Long may Vic - to - ria reign,

Majestically. First time, verse.

Basso.

God save our gra - cious Queen, Long may Vic - to - ria reign,

Repeat in Chorus. First time, verse.

God save the Queen. Send her vic - to - ri - ous, Happy and

Repeat in Chorus. First time, verse.

God save the Queen. Send her vic - to - ri - ous, Happy and

Repeat in Chorus. First time, verse.

God save the Queen. Send her vic - to - ri - ous, Happy and

Repeat in Chorus. First time, verse.

God save the Queen. Send her vic - to - ri - ous, Happy and

Repeat in Chorus.

glo - ri - ous, Long to reign o - ver us, God save the Queen.

Repeat in Chorus.

glo - ri - ous, Long to reign o - ver us, God save the Queen.

Repeat in Chorus.

glo - ri - ous, Long to reign o - ver us, God save the Queen.

Repeat in Chorus.

glo - ri - ous, Long to reign o - ver us, God save the Queen.

GOD SAVE THE QUEEN.

Majestically. First time, verse.

O Lord our God a - rise, Scat - ter her e - ne - mies,

Majestically. First time, verse.

O Lord our God a - rise, Scat - ter her e - ne - mies,

Majestically. First time, verse.

O Lord our God a - rise, Scat - ter her e - ne - mies,

Majestically. First time, verse.

O Lord our God a - rise, Scat - ter her e - ne - mies,

Repeat in Chorus. First time, verse.

And make them fall. Con - found their po - li - tics, Frus - trate their

Repeat in Chorus. First time, verse.

And make them fall. Con - found their po - li - tics, Frus - trate their

Repeat in Chorus. First time, verse.

And make them fall. Con - found their po - li - tics, Frus - trate their

Repeat in Chorus. First time, verse.

And make them fall. Con - found their po - li - tics, Frus - trate their

Repeat in Chorus.

kna - vish tricks, On Thee our hopes we fix, God save us all.

Repeat in Chorus.

kna - vish tricks, On Thee our hopes we fix, God save us all.

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GOD SAVE THE QUEEN.

First time. Verse.

Thy choi - cest gifts in store, On her be pleased to pour,
 Bless - ings be on the Prince Al - bert and all his sons,

First time. Verse.

Thy choi - cest gifts in store, On her be pleased to pour,
 Bless - ings be on the Prince Al - bert and all his sons,

First time. Verse.

Thy choi - cest gifts in store, On her be pleased to pour,
 Bless - ings be on the Prince Al - bert and all his sons,

First time. Verse.

Thy choi - cest gifts in store, On her be pleased to pour,
 Bless - ings be on the Prince Al - bert and all his sons,

Repeat in Chorus. First time, verse.

Long may she reign. May she de - fend our laws, And e - ver
 God bless the Prince. May peace and plen - ty smile Still round this

Repeat in Chorus. First time, verse.

Long may she reign. May she de - fend our laws, And e - ver
 God bless the Prince. May peace and plen - ty smile Still round this

Repeat in Chorus. First time, verse.

Long may she reign. May she de - fend our laws, And e - ver
 God bless the Prince. May peace and plen - ty smile Still round this

Repeat in Chorus. First time, verse.

Long may she reign. May she de - fend our laws, And e - ver
 God bless the Prince. May peace and plen - ty smile Still round this

Repeat in Chorus.

give us cause, To sing with heart and voice, God save the Queen.
 hap - py Isle, Free - dom and joy e'er smile, O'er Bri - tons' Land.

Repeat in Chorus.

give us cause, To sing with heart and voice, God save the Queen.
 hap - py Isle, Free - dom and joy e'er smile, O'er Bri - tons' Land.

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HEAR MY PRAYER, O GOD, Anthem,

BY

JAMES KENT.

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MUSIC SELLER (BY APPOINTMENT) TO HER MAJESTY,

69, Dean Street, Soho, & 24, Poultry.

Anthem composed by
KENT.

Hear my Prayer, O God.

The Organ Part by
V. NOVELLO.

[London: J. Alfred Novello, 69, Dean Street, Soho, and 24, Poultry.]

1st TREBLE. SLOW. VERSE.

2nd TREBLE. SLOW. VERSE.

SYMPHONY.

SLOW. Diap. Gl. Or.

The first system of the musical score. It includes a 1st Treble staff with the tempo 'SLOW. VERSE.', a 2nd Treble staff also marked 'SLOW. VERSE.', and a grand staff for the organ. The organ part is labeled 'SYMPHONY.' and 'SLOW. Diap. Gl. Or.' and begins with a series of chords and moving lines in the right and left hands.

Hear, Hear my pray'r, my pray'r O - -

Hear, Hear my pray'r, Hear, Hear my pray'r, my pray'r O - -

p *pp* *Swell.* *Choir.*

The second system of the musical score. It continues the vocal parts with the lyrics 'Hear, Hear my pray'r, my pray'r O - -' and 'Hear, Hear my pray'r, Hear, Hear my pray'r, my pray'r O - -'. The organ part includes dynamics *p*, *pp*, and *Swell.*, and is labeled 'Choir.'.

God!

God!

Hear,

Gl. Or. *p* *Swell.* *Choir.*

The third system of the musical score. It continues the vocal parts with the lyrics 'God!', 'God!', and 'Hear,'. The organ part includes the label 'Gl. Or.' and dynamics *p*, *Swell.*, and 'Choir.'.

Hear, Hear my pray'r, my pray'r O - - God!

Hear my pray'r, Hear, Hear my pray'r, my pray'r O - - God!

Swell. *Diap.* *mf*

The fourth system of the musical score. It continues the vocal parts with the lyrics 'Hear, Hear my pray'r, my pray'r O - - God!' and 'Hear my pray'r, Hear, Hear my pray'r, my pray'r O - - God!'. The organ part includes dynamics *Swell.*, 'Diap.', and *mf*.

HEAR MY PRAYER, O GOD!

And hide not, hide not thy - self from my pe -

And hide not thy - self from my pe -

The first system of the musical score features a vocal melody in G major (one sharp) and 4/4 time. The lyrics are 'And hide not, hide not thy - self from my pe -' and 'And hide not thy - self from my pe -'. The piano accompaniment consists of chords in the right hand and a bass line in the left hand, with a piano (p) dynamic marking.

- ti - tion; Hear my pray'r, Hear my

- ti - tion; Hear my pray'r, Hear my

The second system continues the melody with the lyrics '- ti - tion; Hear my pray'r, Hear my' and '- ti - tion; Hear my pray'r, Hear my'. The piano accompaniment includes a fortissimo (ff) dynamic marking and a 'Gt. Or.' (Great Organ) instruction. The system concludes with a piano (p) dynamic marking.

pray'r, O God, Hear my pray'r, O God, And hide not thy - self, And

pray'r, Hear my pray'r, O God, And hide not thy - self, And

The third system continues with the lyrics 'pray'r, O God, Hear my pray'r, O God, And hide not thy - self, And' and 'pray'r, Hear my pray'r, O God, And hide not thy - self, And'. The piano accompaniment features a variety of chordal textures.

hide not thy - self, And hide not thy - self from my pe - ti - tion.

hide not thy - self, And hide not thy - self from my pe - ti - tion.

The fourth system concludes the piece with the lyrics 'hide not thy - self, And hide not thy - self from my pe - ti - tion.' and 'hide not thy - self, And hide not thy - self from my pe - ti - tion.'. The piano accompaniment features a variety of chordal textures and ends with a double bar line.

HEAR MY PRAYER, O GOD!

No. 2. TREBLE SOLO.

ANDANTE.

Diap :

Take heed un-to me, and hear me;

Swell.

Gt. Or.

Choir.

Take heed un - to me, and hear me; Take

Swell.

Choir.

heed un-to me, and hear me; How I mourn, How I mourn,

How I mourn in my pray'r, and am vex-ed, How I

pp

HEAR MY PRAYER, O GOD!

mourn, I mourn in my pray'r, I mourn in my pray'r, and am vex -

- ed, How I mourn, I mourn in my pray'r I mourn in my

pray'r and am vex - - - ed.

No. 2. RECIT.

VOICE. My heart is dis - qui - e - ted with-in me, My heart, My heart is dis-

ACCOMP. *p*

- qui - e - ted with-in me, and the fear of death is fall'n, is fall'n up - on me.

HEAR MY PRAYER, O GOD!

No. 4.

LIVELY.

Diap. Gt. Or.

Then I said, I said, O that I had

Then I said, Then I said, I said, O - - that I had

p Swell.

wings, O that I had wings like a - dove; O that I had wings, had

wings, O that I had wings like a - dove; O that I had wings, had

wings like a dove; Then would I flee a - way,

wings like a dove; Then would I flee a -

and be at rest, flee a - way and be - at rest.

- way, and be at rest, flee a - way and be - at rest.

HEAR MY PRAYER, O GOD!

No. 5. CHORUS.

VERSE.

CANTO.

ALTO.

TENORE,
(Sya. lower).

BASSO.

ACCOMP.

O that I had wings, had wings like a dove; Then
CHORUS. O that I had wings, had wings like a dove; Then
CHORUS. O that I had wings, had wings like a dove;
CHORUS. O that I had wings, had wings like a dove;
CHORUS. O that I had wings, had wings like a dove;
Full. Swell. Soft.
8 Ped.

would I flee a - way, and be at rest - - - would
would I flee a - way, Then would I flee a - - way, would
flee a - way - and be - - at rest; Then would I flee a -
flee a - way - and be - - at rest; Then would I flee a -
way;
would flee a - way, and be at rest.
way; Then would I flee a - way, would flee a - way, and be at rest.

No. 6. CHORUS.

HEAR MY PRAYER, O GOD!

Then would I flee a - way, and be at rest, flee a - way, and be at

CHORUS.

Then would I flee a - way, and be at rest, and be at

CHORUS. Tenor 8va. lower.

CHORUS. Then would I flee a - way, a - way, and be at

CHORUS. Then would I flee a - way, and be at

Full.

8va. Pedals.

rest. Then would I flee a - way, and be at rest, would I flee a -

rest, Then would I flee a - - way, would

rest, be at rest, Then would I flee a - way, Then would I flee a -

rest, be at rest, Then would I flee a - way,

way, flee a - way. Then would I flee a - way, would flee away, and be at rest.

flee - - a - way, and be at rest, would flee away, and be at rest.

- way, flee a - way, and be at rest, and be at rest, be at rest.

would I flee a - way, and be - - at rest, would flee away, and be at rest.

8va. 8va. 8va.

* This Chorus is usually repeated.

Madrigal. 5 voices.

Flora gave me fairest Flowers.

By JOHN WILBYE.

[London: J. Alfred Novello, 69, Dean Street, Soho, and 24, Poultry.]

MODERATO.

1st Treble. Flora gave me fairest Flow - ers, Flora gave me fairest

MODERATO.

2nd Treble. Flora gave me fairest Flow - ers, Flora gave me fairest

MODERATO.

Alto. Flora gave me fairest Flow - ers, Flora gave me fairest

MODERATO.

Tenore, (8ve. lower). Flora gave me fairest Flow - ers, Flo - ra gave me fairest

MODERATO.

Basso. Flo - ra gave me fairest

Flowers, none so fair, none so fair, none so fair in Flora's Trea - sure,

Flowers, none so fair, none so fair, none so fair in Flora's Treasure,

Flow - ers, none so fair, none so fair in Flora's Trea - - - sure,

Flowers, none so fair, none so fair, none so fair in Flora's Trea - sure,

Flowers, none so fair, none so fair, none so fair in Flora's Trea - sure,

FLORA GAVE ME FAIREST FLOWERS.

p
 none so fair, none so fair, none so fair in Flora's Treasure, these
p
 none so fair, none so fair, none so fair in Flora's Treas - ure, these
p
 none so fair, none so fair in Flora's Treas - - - ure,
p
 none so fair, none so fair in Flora's Treas - ure, these
p
 none so fair, none so fair, none so fair in Flora's Treas - ure,

p
 - - I plac'd in Phil - lis' Bow - ers; she was pleas'd, she was pleas'd,
p
 - - I plac'd in Phillis' Bow - ers; she was pleas'd, she was pleas'd,
p
 these - I plac'd in Phillis' Bow - ers; she was
p
 - - I plac'd in Phil - lis' Bowers, these - I plac'd in Phillis' Bow - ers;
p
 these - I plac'd in Phillis' Bow - ers;

f
 she was pleas'd, and she's my Plea - sure, she was pleas'd, she was pleas'd,
f
 she was pleas'd, and she's my Plea - sure, she was pleas'd, she was pleas'd,
f
 pleas'd, and she's my Plea - sure, she was pleas'd, she was
f
 she was pleas'd, she was pleas'd, she was
f
 she was pleas'd, she was

FLORA GAVE ME FAIREST FLOWERS.

she was pleas'd, and she's my Plea - sure. Smiling Meadows seem to say, come
 she was pleas'd, and she's my Plea - - sure. Smiling Meadows seem to say,
 pleas'd, and she's my Plea - - sure. Smiling Meadows
 - - pleas'd, and she's my Plea - - sure. Smiling
 pleas'd, and she's my Plea - - sure.

- - ye wantons here to play, smi - ling Meadows seem to
 come ye wantons here to play, smi - ling Meadows
 seem to say, come ye wantons here to play,
 Meadows seem to say, come ye wantons here to play,
 smiling Meadows seem to say,

say, come ye wantons here to play, come here to play, come ye
 seem to say, come ye wantons here to play,
 smi - ling Meadows seem to say, come ye wantons here to play,
 smiling Meadows seem to say, come here to play,
 come ye wantons here to play, come ye wantons here to play,

FLORA GAVE ME FAIREST FLOWERS.

wantons here to play, to play, come ye wantons here to play, come ye wantons
 come ye wantons here to play, to play, come ye wantons, come, come
 come ye wantons here to play, to play, come ye wantons here to play, come
 come ye wantons here to play, to play, come ye wantons
 come ye wantons here to play, come ye wantons, come to play, come

here to play, come ye wantons here to play, to play, come ye wantons here to
 here to play, come ye wantons here to play, to play, come ye
 here to play, come ye wantons here to play, to play, come ye wantons
 here to play, come ye wantons here to play, to
 here to play, come ye wantons here to play, come ye wantons

play, to play, come, come ye wantons here to play.
 wantons come, come here to play, come, come here to play.
 here to play, come, come ye wantons here to play.
 play, come ye wantons, come ye wantons here to play.
 here to play, come, come ye wantons here to play.